

JUBILEE CONCERT.

The Grand Jubilee Concert in honor of Archbishop Kendrick will be given at Music Hall on the 1st inst. All the Catholic Church choirs have combined under the direction of Joseph Otten and a programme of special interest will be presented. The principals will be Miss Adelaide Kalkman, soprano; Miss Theresa Finn, alto; Mr. Chas. Humphreys, tenor; and Ed. Dierkes, baritone. The programme will include "Huldigung March," Wagner; "Gloria," from twelfth mass, Mozart; Overture, "Obeon," Weber; "Te Deum Laudamus," Bruckner, and the anthem, "God of Might."

The Te Deum by Anton Bruckner, the great Vienna organist, is one of the most remarkable productions of the Neo-German school. Bruckner as an organist has long been known for his marvelous powers of improvisation. As a composer he first attracted attention by his symphonies, which, when performed, aroused the deepest interest; they have, however, been considered to show more originality of invention than symmetry of form. In the Te Deum he has gained for himself a place in the category of great composers for all time. It is the typical hymn of praise of the nineteenth century Catholic, who, surrounded on all sides by doubt, has perhaps himself been tainted at times, but finally triumphs over it. The "non confidam in aeternum" is at first a petition, which gradually swelling into an intense hope, finally reaches a climax of conviction and triumph, which seems to resound into eternity.

The Choral Symphony Orchestra will accompany the choruses, and all will be under the direction of Mr. Otten.

AT THE CATHEDRAL.

The rendition of "Messe Solennelle de Sainte Cecile" at the Cathedral on the occasion of the Jubilee Celebration was superb. Fifty selected singers participated in the chorus, and an orchestra of thirty-six accompanied. The soloists were Miss Adelaide Kalkman, soprano; Mr. Chas. Humphreys, tenor; and Mr. Edward Dierkes, bass; Mr. Joseph Otten conducted, and the faultless work of all was greatly to his credit. The music of Gounod's Mass is strictly in keeping with the Christian spirit without the tinge of operatic effect. It is majestic and solemn, deep religious feeling predominating throughout. Gounod's yielding to the influence of Wagner and Berlioz is not noticeable in the melodic treatment of the mass, but rather in the orchestration.

The Introit, Graduale, Offertory and Post-Communion of the mass was sung in the Gregorian Chant by a select choir of twenty-four Franciscan Fathers and Scholastics, under the direction of the Rev. P. Floribertus, O. S. F. It is not often that an opportunity is given to the public to hear that chant rendered by a large body of competent choristers. To sing Gregorian properly requires a special training. The Franciscan Order has the reputation of having preserved the ancient traditions for the proper delivery of this class of music.

MAJOR AND MINOR.

Twelve Hours Shorter Time to California.—By special arrangement the Burlington Route is now able to transport passengers from St. Louis to all California points in 12 hours quicker time than heretofore. The through vestibule train leaving St. Louis daily at 8:15 p. m. makes connection at Denver with a daily through train, via Ogden, for California, saving 12 hours over the old time. This train carries tourist sleeping cars from Denver to Portland, via Sacramento, for second class passengers. The morning train, leaving St. Louis at 8:25, arrives in Denver the second evening, making connection with all night trains for the west. Round trip tickets are now on sale to all winter tourist points in the west. For further information and rates, apply to the city ticket office, 213 North Broadway.

WM. D. ARMSTRONG.

We here present to our readers the portrait of Mr. Wm. D. Armstrong, one of the rising young composers of America.

Mr. Armstrong was born Feb. 11, 1868, at Alton, Ill. At an early age he evinced a decided preference for music, and when 15 years old was placed under the care of Mr. Jos. Gratian, who instructed him in the art of organ building and playing. After three years of faithful work in this department, Mr. Armstrong took up the study of piano and composition with Mr. E. R. Kroeger, at the same time pursuing the branches of counterpoint with Mr. P. G. Anton, and orchestration with Louis Mayer. This was following the counsel of



Mr. Charles Kunkel, whose interest he had enlisted in his behalf, and who has proven of incalculable advantage to him in his studies. How he has succeeded is evidenced by his splendid works which redound to the credit of his worthy teachers.

An indefatigable worker, Mr. Armstrong is bending all his energies to advancement in his chosen profession, and his careful training has left him well grounded in the principles of music. His compositions are original and of a very high order, many of them having been played in concert by Sherwood and others. The Illinois Music Teachers' Association presented some of his works at its last meeting.

Mr. Armstrong's published works are as follows: three Piano Pieces and five Songs—Kunkel Bros.; three Piano Pieces—Arthur P. Schmidt; three Male Quartettes—J. M. Russell. Of the quartettes, "When Thou art nigh" has been very popular, having been reprinted in the New England Conservatory "Herald." His MS. works are: 1st Psalm, for solo, chorus and orchestra; March Triumphant—Orchestra; Variation—String Quartette; Recit and Aria, Tenor, "God that made the Heavens." A number of Songs, Variations, Andanti, etc. for Piano and several Female Quartettes.

Many of Mr. Armstrong's piano works are after the Beethoven and Schumann schools, while his string quartettes resemble Haydn. The readers of the St. Louis Republic and the Review are familiar with some of Mr. Armstrong's works which are gems of composition.

Mr. Armstrong holds the positions of Musical Director of Shurtleff College and teacher at Forest Park University. He has been very successful in his concert work as organist and pianist. Upright and sincere, Mr. Armstrong is making friends everywhere, and Alton may well be proud of him.

DEATH OF MRS. HENRY HEIN.

The many friends of Mr. Otto Hein, the popular tenor, will be grieved to learn of the death of his beloved mother. She died after a lingering illness, on the 30th ult., at her late residence, 1329 S. 13th. Mrs. Hein was a very polished lady, of high intellectual attainments, and of a most winning disposition. Her cremation was very largely attended, and many most beautiful floral tributes testified to the esteem in which she was held. May she rest in peace.

CITY NOTES.

On Tuesday, the 24th ult., Mrs. Anna Sneed Cairns, the principal of the Forest Park University, gave a reception in honor of Mr. and Mrs. Ernest R. Kroeger. The spacious halls of the magnificent building were elegantly arranged for the occasion, and the hostess was assisted by the teachers and pupils of the University in welcoming the guests. During the afternoon, several musical numbers were rendered, the splendid new Chickering grand piano appearing to fine advantage in the piano solos, Miss Lillian Hyde, the accomplished pianist and organist, and Mr. W. A. Armstrong, the eminent composer and pianist, played selections, and Madame Runge-Jancke, the well known vocal instructor, sang twice. Miss Powell, the elocutionist was very happy in her selections, and Mr. Kroeger played a couple of solos in his usual artistic manner. Refreshments were then served, and at five o'clock the reception was over. A large and distinguished number of guests was present, and all agreed that the occasion was one of the most delightful of its kind of the season.

Miss Strong gave a pupils' piano recital at her music rooms, 603 North Jefferson Ave., on the 21st ult. The following programme was rendered: PART I. Studies (arranged for two pianos)—Cramer-Henselt—Misses Colman and Good, and Master Platt. Martha (trans. for piano)—Dorn—Miss Mabel Wyman. Moonlight on Lake Geneva—Bendel—Miss Louise May. Au matin—Godard—Miss Georgie Case. a Barcarolle. F sharp major—Nicode; b Harmonious Blacksmith—Handel—Master R. Platt. a Nocturne, F sharp major—Chopin; b Blumenstuck, op. 19—Schumann—Miss R. Atkinson. Andante, spianato and polonaise, op. 22 (orchestral parts on second piano)—Chopin—Miss Anna Vieths. PART II. Dornroschen—Bendel—Miss Clara Colman. La Chasse—Rheinberger—Miss Mathilde Anderson. Barcarolle, F minor—Rubinstein—Miss Jennie Good. a Polonaise, C sharp minor—Chopin; b Gavotte, B minor (fr. violin sonata)—Bach-St. Saens—Mrs. J. L. Woods. Marchen—Raff—Miss Grace Platt. Gondoliera (Venetia a Napoli)—Liszt—Miss Marion Ralston. Ballade, G minor—Chopin—Miss Florence Baugh. Quartette, Scotch Symphony (Adagio, Allegro)—Mendelssohn—Miss Strong & Misses Vieths, Nohl and Baugh. The entire recital was a splendid success, and a source of great pleasure to all present.

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MAJOR AND MINOR.

The Austrian Juvenils Band, consisting of forty well trained musicians, will appear at Music Hall, Friday, December 4 (evening), Saturday, December 4 (matinee), Saturday, December 5 (evening). It is said that no organization to which the people ever listened will combine more novel and entertaining features and that no audience has been more highly entertained than will be that which listens to the Austro-Hungarian Juvenile Band.

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A new feature for the REVIEW will be the appearance of several splendid duets in each number.

Master Edward Fritsch, of 907 Morrison Avenue, a little lad of eight years and a pupil of Louis Retter, was the one meant in our last number as being a remarkable player on the violin, astonishing his hearers.

Now is the time to renew your subscription for 1892. The REVIEW is becoming more valuable from year to year.

Everybody should know that the Burlington Route is the only line running two solid through trains, daily, to Kansas City, St. Joseph and Denver. Daily trains are also run between St. Louis, St. Paul and Minneapolis. For the winter season reduced round-trip rates are made to all points in California, Oregon, Arizona, Utah, Wyoming, South Dakota, Montana, New Mexico and Texas. For tickets and information, apply to the Burlington Route City Ticket Office, 218 North Broadway.

The Holidays will soon be here and with it comes many gift offerings; one hardly knows what to get for father, mother, sister, brother or a friend. Allow us to suggest a present that will surely please and give joy and satisfaction to the recipient—*A Silk Umbrella*, enjoyed by all in sunshine or rain, a friend one loves to keep company with, one surely worth having, especially when you can get them in so many different styles at all prices. Making the goods themselves, Namendorf Bros., 314 N. 6th St., opposite Barr's, is certainly the best place to get an umbrella of any kind.

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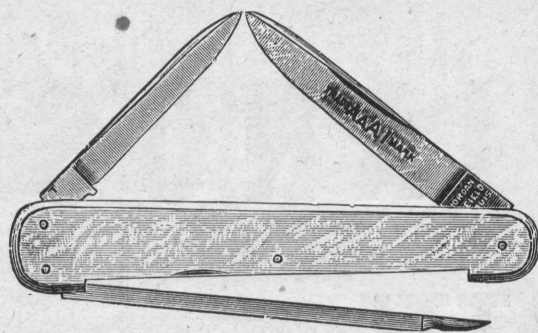
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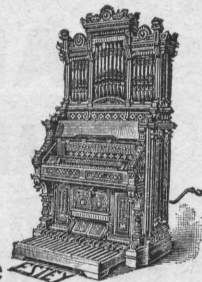
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BAUSEMER PIANO RECITAL.

Madame Bausemer, who has not been heard in public for years, favored lovers of good piano playing with a very rare treat, at Memorial Hall, on the 12th ult. Her selections embraced all schools. That she performed every one of her numbers faultlessly, and with the true spirit and intention of the composer, it is our pleasure to chronicle. Any other result would not have been what we have a right to expect of this artist. She was greeted with an immense audience, every seat being occupied. Her performances were most enthusiastically received, and she was fairly loaded down with flowers. Mr. Geo. Heerich ably assisted, by his truly enjoyable violin playing, in making the evening one not easily forgotten.

CITY NOTES.

P. Robert Klute, the piano teacher, is kept very busy with his pupils.

Chas. Humphre has been engaged for the Second Baptist Church choir.

Mrs. E. S. Fish, of 953 Hamilton Avenue, is a splendid piano teacher and is meeting with deserved success.

Temple Israel choir remains in act. Mr. A. G. Robyn has been its organist from the beginning, entering upon his sixth year.

The Artists' Guild gave a reception to Kate Field on the 23d ult. Mr. W. G. Robyn played a piano solo to the great delight of all present.

C. I. Wynne & Co., the popular Olive street music dealers are doing a brisk business, receiving many orders from the East for their publications.

Miss Rebecca Levy, a pupil of Robert Nelson, sang at the Second Baptist Church, in the absence of Mrs. Dr. Lebrecht. Miss Levy has a voice of great promise.

Wayman McCreery's music room in his new house is the admiration of all his friends. It is 23x16, with solid walls and hardwood floor, built with a special view to its acoustic qualities.

Mr. L. Conrath's piano composition, "Cinderella," was one of the taking features of the concert given at Old Orchard, Mo., on the 26th ult. This and Rive King's "Home, Sweet Home" were played by Mr. Conrath in a very artistic manner, and won great applause.

Prof. Isbell's banjo concert at Pickwick Theatre on Tuesday the first inst. was a decided success. The audience proved itself very appreciative. The Ideal Quartette played new and brilliant selections. Mr. Isbell's banjo solos proved him a master of his instrument. Miss Chambers played Lange's Flower Song for banjo, in tremolo style, and won the hearts of all; she received a beautiful floral design, representing a banjo. The singing of the Sylvia quartette was well received. The concert will be repeated later in the season. Mr. Isbell is a very successful teacher of the banjo, and the work of his pupils is of a high class.

CHORAL-SYMPHONY SOCIETY.

The first Symphony Concert of the season will be given Tuesday, the 8th inst. Madame Bloomfield Zeissler has been engaged as pianist. The second Choral Concert takes place on the 29th inst., when the "Messiah" will be rendered. The principals will be M's. Georgia Lee-Cunningham, soprano; Miss Emma Court, alto; Mr. Wm. J. Lavin, tenor; and Mr. Ericsson Bushnell, basso. Mr. Lavin and Mr. Bushnell are of New York.

MISS CLARA STUBBLEFIELD.

We have the pleasure of presenting to the readers of the REVIEW the picture of Miss Clara Stubblefield, the well known pianist and teacher.

Miss Stubblefield was born in St. Louis, but removed at an early age to Chicago. She began the study of music, for which she had always shown a aptitude, at the early age of seven. When ten years old, Miss Stubblefield returned to St. Louis, placing herself under the guidance of the late Gustave Adolph Pummer, with whom, for eight years without intermission, she studied both piano and theory.

Soon afterward she began teaching in the boarding and day school conducted by the Episcopalian Sisterhood of the Good Shepherd, where she is now entering upon her eleventh year. In the meantime Miss Stubblefield studied the organ with Professors Bowman and Otten, both of whom are well known in the musical world, and under their excellent training she became a finished performer.



But ambitious and a worker, Miss Stubblefield did not rest here; she took up vocal music with Miss Kate J. Brainard, the worthy directress of music at Mary Institute, and Professor Edgar Buck, thus further equipping herself for splendid work. For eight years she has been organist at Centenary M. E. Church South of this city, having played for a year and a half previous to that at Mt. Calvary Episcopal Church. Miss Stubblefield has played at numerous concerts, both public and private, in this city and in neighboring towns, and has always been received with marked approbation. She has made a specialty of playing accompaniments and has accompanied nearly all the best known local singers. She plays best the music of Beethoven and Chopin. Expression rather than brilliancy characterizes her performances. Besides her regular positions, Miss Stubblefield has a large class of private pupils. She is very successful in her work and a very great favorite. Enthusiastic and untiring in her endeavors, Miss Stubblefield is deserving the deepest praise.

CITY NOTES.

The Grand Avenue Presbyterian Church choir remains unchanged.

Mrs. Nellie Haynes-Farnett is the favorite soprano of the Grand Avenue Presbyterian Church.

Aug. Wm Hoffman has some splendid pictures adorning the walls of his music rooms in the Emille Building.

Mr. August Rosen is greatly in demand as an accompanist. He is organist of Old Orchard Congregational Church.

The Glee Club will give its next concert at Entertainment Hall on the 17th inst. A varied programme will be offered.

Miss Jennie Martin, the contralto, of 1821 Papin Street, has been very much praised for her pleasing and highly cultivated voice.

Miss Laura Fischer, the vocal teacher, has had the pleasure of seeing many of her pupils meet with great success in their professional careers.

The Church of the Messiah will make no change in its choir members. Mr. Ernest R. Kroeger, the organist, will bring out many new works.

Miss Charlotte H. Hax Rosatti the well known teacher of Italian singing, is meeting with gratifying success. She is a very careful teacher and has a large class.

The Choir at Holy Communion Church will be under the direction of Gwilym Myles, the new baritone. Miss Alice E. Holt will be leading soprano, and Ernest Robyn, organist.

The Beethoven Trio Club, composed of Messrs. A. G. Robyn, L. Schoen and L. Mayer, will give its first entertainment at Memorial Hall on the 12th inst. Schubert's B flat trio will be rendered for the first time.

Master Charles Machacek made quite a hit at St. Kevin's Church Entertainment by his clever performance of "Southern Jollification" for piano, by C. Kunkel. Master Machacek is a pupil of Miss Mamie Nothelfer.

Mr. Read, organist of the First Congregational church, is one of the few who require no contract. He has been organist four years. Mrs. Phillips is soprano, Mrs. Obear alto, Mr. Alexander tenor and Mr. Herzog bass.

Alfred G. Robyn has been engaged for the dedication of the new organ at St. Michael's church, Chicago, to take place on the 1st inst. This organ is said to be one of the largest made, with a bewildering array of stops.

Miss Rosie Faust, of Compton Hill, delighted the audience at the St. Kevin's Church Entertainment with her beautiful rendition of "Nearer My God to Thee," piano solo by Julie Rive-King. She was recalled and made the recipient of magnificent flowers.

The South German Branch of the Y. M. C. A. will give a concert, under the direction of Mr. Paul Mori on the 10th inst., at its new hall. The soloists are Mrs. Franz Bausemer, pianist; Miss Julia Vollmer, soprano; Mrs. O. Bollman, alto; Mr. Otto Hein, tenor, and Mr. Collins, baritone.

An especial event will be the dedication of St. Agatha's Church, on which occasion Gounod's Mass in E flat with full orchestra and chorus will be rendered under the direction of Alfred G. Robyn. The Rev. Constantine Smith is the pastor, and it was under him that Mr. Robyn made his debut as an organist.

The Octette Club gave a request concert at Old Village Hall, Old Orchard Mo., on Thanksgiving day. The participants were Mm. Runge Jancke, soprano; Miss L. Anderson, alto; Chas. Brainerd, tenor; Sam Black, bass; S. Schiele, violinist; L. Conrath, pianist; W. Caroline, humorist, and A. Rosen, accompanist.

At the entertainment given in honor of the Grand Lodge of Missouri Knights and Ladies of Honor, on the 14th ult., Miss Eugenia Williamson, the elocutionist, recited a French Bobolink (bird tones), by E. D. Banks; Mr. L. Conrath played his "Polonaise" and Rive-King's "Home, Sweet Home." Mr. Aug. Rosen was musical director and accompanist.

Fred W. Norsch will direct the Orpheus Saengerbund and St. Louis Damenchor in a concert to be given at the Exposition. The programme will include "Das Feuerkreuz," Bruch, for solo, mixed chorus and large orchestra; Das Liebes-Mahl der Apostel, Wagner, male chorus and orchestra, and Christus am Oelberge, Beethoven, for solo, mixed chorus and orchestra.

An Eastern Paper called the "Haberdasher" paid quite a compliment to Mr. Henry Groffman in requesting his photograph for its columns. It happened that a St. Louis man was present in the office when the editor opened the package containing Mr. Groffman's photograph. "By Jove," exclaimed the editor, "but that's a fine looking fellow—quite dashing—I bet he missed his calling for the stage." The friend admitted he had, and confirmed the fact that Henry was a good fellow.

The beautiful cantata of "Esther" will be put on the stage of Music Hall on Thursday evening, the 10th inst., under the direction of Mr. W. B. Sourbee. The following well known singers will appear: Queen Esther, Mrs. Lena Steinmeyer-Rockel; King Ahasuerus, Mr. Henry Groffman; Haman, Mr. Gwilym Miles; Mordecai, Mr. Charles Humphrey; Zeresh, Miss Eugenie Dussachal. There will be a chorus of 500 voices and a strong rendition of the cantata is promised.

The Rev. W. V. Tudor, former pastor of Centenary Church, now located at Richmond, in a letter to Mr. Kunkel says: "I must write you how much Mrs. Tudor and I have been touched by the song, 'Singing Still.' I have just this week known of Mattie Hardy's (Grayson) death, by letter from her mother. My correspondence with St. Louis had failed to mention the sad fact. The song came with the letter. Mrs. T. and I have sung it over and over, and thought of Mattie, and wept at the thought. Words and music of the song are equally lovely. You composed with feeling and inspiration. I have not forgotten you and have often wished I could hear again your touch on piano and organ."

Misses Schafer and Miller gave an ensemble recital on the 21st ult. at their music studio, 3229 Pine street. The following choice programme was artistically rendered:

March von Ruinen von Athen, Beethoven—Misses Stix, Meyers, Stix and Miller.

Aufschwung, Schumann; Phantasia, C Major, Schubert—Misses Miller and Schafer.

Polonaise, F Major, Beethoven—Mrs. John Schafer and Misses Hough, Howard and McKittrick.

Value, op. 34, No. 1, Chopin, Polonaise No. II, E Major, Liszt—Misses Schafer and Miller.

Fingals, Höhle, Mendelssohn, Mrs. John Schafer and Misses Pirscher, Miller and Schafer.

MAJOR AND MINOR.

The new Fashion Journals, "La Mode," "La Mode de Paris," and "Album des Modes," published by A. McDowell & Co., 4 West 14th St., New York, are the most elegant of their kind ever brought to our notice. The styles are drawn by the best artists; and the looks are produced by different houses in Paris, each trying to excel the other in the character of its publication. These journals furnish the styles one month in advance of any similar publication; and they have a practical department, in which lessons are given each month on how to make dresses, etc.

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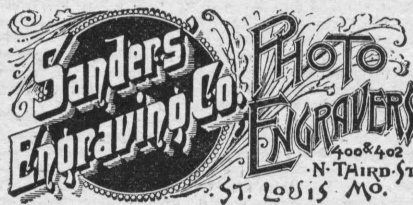
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- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suits Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
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IN THE FOREST.

To Mrs. C. D. Rohland.

Wm. D. Armstrong

Andante con moto. ♩ - 92.

p

Pedale

cres.

r.h.

atm.

cres.

f

ad lib.

molto rit.

ad lib.

p

mf

a tempo.

First system of a musical score. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The tempo is marked 'a tempo.' Above the staff, there are various fingerings and articulations, including slurs and accents. The bass line has some notes with '45' written below them. The system ends with a repeat sign.

dolce. *a tempo.*

Second system of the musical score. It continues the grand staff notation. The tempo is marked 'a tempo.' and the mood is 'dolce.' There are fingerings and slurs throughout. A 'cres.' (crescendo) marking is present above the staff. The system ends with a repeat sign.

molto rit. *rit.*

Third system of the musical score. It features a grand staff. The tempo is marked 'molto rit.' and 'rit.' (ritardando). Dynamics include *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The system ends with a repeat sign.

a tempo. *accel.* *Con anima.* *l.h.*

Fourth system of the musical score. It features a grand staff. The tempo is marked 'a tempo.' and 'accel.' (accelerando). The mood is 'Con anima.' There are 'l.h.' (left hand) markings. Dynamics include *ff* and *dim.* (diminuendo). The system ends with a repeat sign.

l.h. *l.h.* *l.h.*

Fifth system of the musical score. It features a grand staff. There are 'l.h.' (left hand) markings. The system ends with a repeat sign.

Handwritten musical score system 1. Treble and bass staves. Dynamics: *f*, *sf*, *p*, *f*, *sf*, *dim.*, *p*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 2. Treble and bass staves. Includes markings: *l.h.*, *1.*, *2.*, *Tempo I.*, and *pp*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 3. Treble and bass staves. Includes markings: *cres.* and *r.h.*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 4. Treble and bass staves. Includes markings: *dim.*, *p*, *cres.*, and *p*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 5. Treble and bass staves. Includes markings: *molto rit.*, *ad lib.*, *ff*, *p*, *pp*, *mf*, and *rit.*. Fingerings and articulation marks are present throughout.

CARELESS ELEGANCE.

(QUICKSTEP.)

Geo. Schleiffarth.

Allegretto ♩ - 116.

Secondo.

fz *fz* *fz* *fz* *fz* *p* *Giocoso.*

Ped. *cres.* *cen.* *do.* *f*

p *f*

f *p*

CARELESS ELEGANCE.

(QUICKSTEP)

Geo. Schleiffarth.

Primo.

Allegretto 6 - 116.

Giocoso.

The musical score is written for piano and right-hand parts. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The first system includes a piano part with a bass clef and a right-hand part with a treble clef. The piano part has a series of chords and single notes, while the right-hand part has a more melodic line. The second system continues the piece, with the piano part providing a harmonic foundation for the right-hand part. The third system shows a change in dynamics and articulation. The fourth system includes a section marked 'ten.' (tension) and 'f' (forte). The fifth system concludes the piece with a final chord and a key signature change to two flats (B-flat and E-flat).

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *fz* (forzando). Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation, continuing the piece. It includes a *cres.* (crescendo) marking and a *cen.* (crescendo) marking. The notation shows a progression of chords and single notes.

Third system of musical notation, featuring a key signature change to one sharp (F#). It includes dynamic markings *do.*, *fz*, and *p*. Pedal points are marked with *Ped.* and asterisks (*). Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, continuing the piece. It features a key signature change to two sharps (F# and C#). The notation includes various notes, rests, and dynamic markings.

Fifth system of musical notation, the final system on the page. It includes a *f* (forte) marking and a *dim.* (diminuendo) marking. The notation shows a progression of chords and single notes, ending with a double bar line.

Primo.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and dynamics.

Secondo.

First system of musical notation. Treble staff contains chords with fingerings 5, 3, 2, 1 and 5, 4, 3, 2, 1. Bass staff contains chords with fingerings 5, 4, 3, 2, 1. Dynamics include *p*.

Second system of musical notation. Treble staff contains chords with fingerings 5, 4, 3, 2, 1 and 5, 3, 2, 1. Bass staff contains chords with fingerings 5, 4, 3, 2, 1. Dynamics include *p*.

Third system of musical notation. Treble staff contains chords with fingerings 5, 3, 2, 1 and 5, 4, 3, 2, 1. Bass staff contains chords with fingerings 5, 4, 3, 2, 1 and 5, 3, 2, 1. Dynamics include *ff*, *mf*, *ff*, *mf*, *fz*, *fz*. Pedal markings include *Ped.* and ** Ped.*.

Fourth system of musical notation. Treble staff contains chords with fingerings 5, 3, 2, 1 and 5, 4, 3, 2, 1. Bass staff contains chords with fingerings 5, 4, 3, 2, 1 and 5, 3, 2, 1. Dynamics include *p*.

Fifth system of musical notation. Treble staff contains chords with fingerings 5, 3, 2, 1 and 5, 4, 3, 2, 1. Bass staff contains chords with fingerings 5, 4, 3, 2, 1 and 5, 3, 2, 1. Dynamics include *p*. Pedal marking includes *Ped.*.

[illegible]

Secondo.

The musical score consists of six systems of grand staves. The notation is in a key with one sharp (F#) and a common time signature (C). The piece is marked "Secondo." at the top. Dynamics include "fz" (forzando), "p" (piano), "cres" (crescendo), "cen" (crescendo), "do." (diminuendo), and "f" (forte). Fingerings are indicated by numbers 1-5 above notes. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Primo.

fz *fz* *fz* *fz* *fz* *fz* *mf*

mf

cres. *cen.* *do.* *f* *mf*

ten.

f *mf*

f

ff *fz fz*

MELODY

Moderato ♩ = 104

R. Schumann. Op. 68. No. 1

A. Observe a strict legato throughout and endeavor to draw a full tone from the instrument. To do this, each key should be struck with rounded finger raised high from the knuckles. **B.** Keep down the G. with the first finger until the next note is struck. **C.** Heed the change of fingers on the key F. The fifth finger must take the place of the fourth without permitting the key to rise. The modifications of the original are the work of the Edition. They are more in keeping with what he thinks was the intention of the composer, i.e. a melody for very young players.

Brisk and Bold. ♩ = 152.

MARCH OF THE SOLDIERS

R. Schumann Op. 68. No. 2.

A. This little March offers excellent wrist and chord practice.
B. Be careful to take the fingering as marked.

Copyright Kunkel Bros. 1888.

POLO NAISE.

Louis Conrath.

Maestoso ♩ - 112.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Maestoso' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'Ped.' (pedal) and '*' (ornament) placed below the bass staff. The first system is marked 'f' (forte). The second system is marked 'Giocoso.' (playful). The third system includes a 'cres.' (crescendo) marking. The fourth system includes a 'f' (forte) marking. The fifth system includes 'rf rf' (ritardando fortissimo) markings. The score ends with a double bar line and a final 'Ped. *' instruction.

First system of musical notation, featuring piano (p) and fortissimo (ff) dynamics, and pedal markings (Ped.).

Second system of musical notation, including a *dolce.* marking and various fingerings, with pedal markings (Ped.).

Third system of musical notation, showing complex fingerings and pedal markings (Ped.).

Fourth system of musical notation, featuring fortissimo (ff) dynamics and pedal markings (Ped.).

Fifth system of musical notation, including piano (p) dynamics and pedal markings (Ped.).

8.

Pod. * *Pod.* * *Pod.* *Pod.* * *Pod.* *Pod.* * *Pod.*

Pod. * *Pod.* *Pod.* * *Pod.* *Pod.* * *Pod.* *Pod.* *cres.* *rf rf* *Pod.* *

Cantabile.

Pod. * *Pod.* * *Pod.* * *Pod.* *

Pod. * *Pod.* *Pod.* * *Pod.* * *Pod.* * *Pod.*

Pod. * *Pod.* * *Pod.* *Pod.* * *Pod.* * *Pod.* * *Pod.* *

mf

p 1 3 4 2 4 3 1

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Con brio.

ff

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

molto cres.

This system contains the first two staves of music. The piano staff (top) features a complex melodic line with many accidentals and fingerings (1-5). The bass staff (bottom) provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. A 'p' dynamic marking is present in the middle of the system.

Ped. * *Ped.* * *Ped.* *

cen *do.*

The second system continues the musical piece. The piano staff has a more active melody with frequent accidentals. The bass staff consists of sustained chords. Pedal markings are used throughout. A 'f' dynamic marking appears in the middle of the system.

Ped. * *Ped.* * *Ped.* * *Ped.*

The third system shows the piano staff with a melodic line that includes some triplets. The bass staff continues with harmonic accompaniment. Pedal markings are present. A 'dim.' (diminuendo) marking is visible in the middle of the system.

* *Ped.* *

The fourth system features a more complex piano melody with many accidentals. The bass staff has sustained chords. Pedal markings are used. A 'dim.' marking is present in the middle of the system.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p mf

The fifth system begins with a 'p mf' dynamic marking. The piano staff has a melodic line with some triplets. The bass staff has sustained chords. Pedal markings are used. A 'cres.' (crescendo) marking is present in the middle of the system.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Grandioso.
a tempo.

The musical score consists of five systems of staves. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Grandioso. a tempo.' and the dynamics include 'ff' and 'r. h.' (right hand). The second system continues the melodic and harmonic development. The third system features a 'fff' dynamic marking and includes several 'Ped.' (pedal) markings. The fourth system shows a 'p' (piano) dynamic marking. The fifth system concludes with a 'pf' (pianissimo) dynamic marking and includes various fingerings and 'Ped.' markings. The notation is dense with chords and arpeggios, typical of a grandioso piece.

dolce.

[illegible]

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp). The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked 'Ped.' (Pédale) at the beginning and end. The melody features various fingerings and articulations, including slurs and accents. The bass line consists of simple chords and single notes. The piece ends with a double bar line and a repeat sign.

A musical score for a piano piece, likely a waltz, in 3/4 time. The score is written for two staves, treble and bass clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and some measures with a 'Ped.' (pedal) marking. The score is divided into three measures by asterisks (*). The first measure ends with a 'Ped.' marking. The second measure ends with a 'Ped.' marking. The third measure ends with a 'Ped.' marking. The score is titled 'The Merry Widow' (No. 1) and is attributed to 'J. Strauss, Jr.'.

Con bravura.

A musical score for a piece titled "Con Bravura". The score is written for a grand piano (indicated by the "Ped." markings) and features a complex arrangement of notes, including triplets, sixteenth notes, and eighth notes. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, each containing a grand staff with a treble and bass clef. The first measure includes a "Ped." marking and a star symbol. The second measure includes a "Ped." marking and a star symbol. The third measure includes a "Ped." marking and a star symbol. The score is written in a style typical of 19th-century musical notation, with a focus on technical virtuosity.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and slurs. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Second system of musical notation, continuing the piece. It includes triplets and slurs. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and slurs. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and slurs. Pedal markings (Ped.) and asterisks (*) are present below the staff. The dynamic marking **ff** is present. The instruction *con tutta forza.* is written below the staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and slurs. Pedal markings (Ped.) and asterisks (*) are present below the staff. The dynamic marking **ff** is present. The instruction *strepitoso.* is written below the staff. The instruction *molto rit. rf* is written below the staff.

SLUMBER SONG.

(SCHLUMMERLIED.)

Lento e sostenuto.

Translation ~~~~~ H. Hartmann.

Wm. D. Armstrong.

♩ 69.

Piano introduction for the first system. The music is in 3/4 time, key of B-flat major. The right hand features a melody with fingerings (4, 2, 3, 1, 5, 2, 4, 1, 3, 1, 4, 1, 5, 2, 3, 1, 4, 2, 1) and a dynamic marking of *pp*. The left hand provides a harmonic accompaniment with chords and single notes.

2. Du Strahl des Lichts vom Him-mel wett, Der..... en-gel-gleich sich nie-der- neigt,
1. Sanft wie im Schlaf ein Kindchen lacht Vom..... Mut-ter-au-ge treu be-wacht

Vocal melody for the first system. The melody is in 3/4 time, key of B-flat major. It includes two lines of lyrics in German and English. The music is written on a single staff with a treble clef.

1. Calm..... as, beneath its mother's eyes, In..... sleep the smiling in-fant lies,....
2. Pure ray of light that, down the sky, Art..... point-ing, like an an-gel's wand,

Piano introduction for the second system. The music is in 3/4 time, key of B-flat major. The right hand features a melody with fingerings (4, 2, 3, 1, 5, 2, 4, 1, 3, 1, 4, 1, 5, 2, 3, 1, 4, 2, 1) and a dynamic marking of *pp*. The left hand provides a harmonic accompaniment with chords and single notes.

2. Als..... wiesest du zur Herr-lich-keit, Die..... dort sich leuchtend zeigt:.....
1. In..... tausend Sternen sich-er Hut Das..... stil-le Thal dort ruht.....
cres.

Vocal melody for the second system. The melody is in 3/4 time, key of B-flat major. It includes two lines of lyrics in German and English. The music is written on a single staff with a treble clef.

1. So..... watch'd by all the stars at night, Yon land-scape sleeps in light.....
2. As..... if to guide to realms that lie In..... that bright sea be-yond:.....

Piano introduction for the third system. The music is in 3/4 time, key of B-flat major. The right hand features a melody with fingerings (5, 2, 4, 1, 3, 2, 5, 1, 4, 1, 5, 1, 3, 2, 4, 1, 5, 2, 3, 4, 5, 3, 4, 5, 3, 2, 1, 1, 1, 1) and a dynamic marking of *cres.*. The left hand provides a harmonic accompaniment with chords and single notes.

2. Wer weiss ob nicht ein schön'res Thal

Weit ü - ber je - nem Stern sich streckt,

1. Da nun der Nachthauch sich ge - legt,

Ak - kordgleich fern im Wald zerstreut,

1. And while the night-breeze dies a-way,

Like **re-lics** **of** **some** **faded** **strain,**

2. Who knows but, in some brighter deep

Than ev'n that tranquil, moonlit main,

2. Wo..... uns vom Schlafeinst all_zu_mal

Ein..... treu - er Wäch - ter weckt?

1. *Sich's in den Wi - pfeln flüsternd regt*

Wie..... Klang ver_gess'ner Zeit.

1. Lov'd voices, lost for many a day,

Seem whisp'ring round a - gain.

2. Some land may lie, wherethosewho weep

Shall wake to smile a - gain!

4 3 5 4 3 4 5 3

4 3 5 3 2 3
2 1 2 1

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a single system. The treble staff contains several measures of music, including a series of eighth notes and a half note, followed by a measure with a half note and a quarter note. The bass staff contains a series of eighth notes and a half note, followed by a measure with a half note and a quarter note. The score includes various musical notations such as notes, rests, and fingerings. The word 'Ped.' (Pedal) is written below the bass staff in three places, indicating where the pedal should be used. The score is marked with a double bar line and repeat signs at the end of the first and third measures of the treble staff.

I WILL LIFT MINE EYES.

(ICH HEBE MEINE AUGEN AUF.)

W. Goldner.

Resoluto ♩ -100.

f Ped. * Ped. *

mf Ped. * P * Ped. *

Die Au-gen er-heb' ich auf zu der Höh' Von wannen Hil-fe und Rettung mir kommt. Die

I will lift mine eyes un-to the hills from whence com-eth my help, my help. My

mf Ped. * Ped. *

p Ped. * Ped. *

Hil-fe sie kommet, kommet von dem Herrn, Der Himmel und Er-de und Was-ser er-schuf. Er

help cometh ev-en, ev-en from the Lord, who hath made, hath made heaven and earth. He

cres. Ped. * Ped. * Ped. *

f Ped. * Ped. * Ped. *

lässt den Fuss dir nicht glei-ten vom Pfad; Der dich er-hat-ten, er schlummert nicht. Denn

will not suf-fer thy foot to be moved and he who keepeth thee will not sleep. Be-

mf Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

ste - he, den Hü - ter ü - ber I - srael Trifft nie der Schlummer, noch Schlaf, noch Schlaf Der

hold He, watch-ing o-ver Is-ra-el, shall nei-ther slum-ber nor sleep, nor sleep. the

mf

* Ped. * Ped. * Ped. * Ped. * P * Ped. * Ped. * Ped.

Herr be - hü - tet dich sich - er; Der Herr dein Schatten ist, der Schild der Rech - ten; Der

Lord him-self is thy Kee-per; the Lord is thy de-fence up-on thy right hand, the

mf

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Herr dein Schatten ist, der Schild der Rech - ten,

So

Lord is thy de-fence up-on thy right-hand;

mf

* Ped. * Ped. * Ped. * Ped. * P * P * P

dass die Sonn'dich nicht steche bei Tag;

O-der der Mond bei Nacht, bei Nacht.

Je-

that the sun shall not smite thee by day neither the moon by night, by night. the

mf

* P * P * P * P * Ped. * Ped. * Ped. * Ped. * Ped.

ho - vah be - hüt' dich vor dem Ue - bel, Ach, er be - hü - te die See - le, dein,

Lord shall preserve thee from all e - vil; yea, it is he who shall keep... thy soul.

p *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ach, er be - hü - te die See - le dein! *rit.*

Yea, it is he who shall keep thy soul. The

rit.

p *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

ho - vah be - hüt' dich

vor dem Ue - bel,

Lord shall preserve thee from all e - vil

p *f*

Ped. * *Ped.* *

Ach, er be - hü - te die See - le dein.

Die

Yea, it is he who shall keep... thy soul

marcato. *rit.*

Ped. * *Ped.* *

Au - gen er - heb' - - - ich auf zu der Höh' Von wan - nen Hil - fe und Rettung mir kommt. Die
Risoluto.

will lift mine eyes - - - un - to - - - the hills from whence cometh my help, - - - my help - - - My

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Hil - fe sie kommet, kommet von dem Herrn, Der Himmel und Er - de und Was - ser er - schuf. Er

help cometh ev - en, ev - en from the Lord, who hath made, hath made heaven and earth. He

Ped. * Ped. * Ped. * P * Ped. * Ped. *

lässt den Fuss dir nicht glei - ten vom Pfad; Der dich erhalten er schlummert nicht. - - - Der

will not suf - fer thy foot to be moved, And he who keepeth thee will not sleep. - - - the

Ped. * Ped. * Ped. *

Herr be - hü - tet dich si - - - cher, Der Herr dein Schatten ist, der Schild der Rech - ten. Der

Lord him - self is thy Kee - - per, the Lord is thy defence up - on thy right hand, the

cres.

Ped. * Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped.

Herr dein Schatten ist, der Schild der Rech-ten.

Der

rit.

Lord is thy de-fence up-on thy right-hand. The

f *mf*

* Ped. * Ped. * Ped. * Ped. * P * P * Ped.

Herr er be-rit' deinen Aus-gang und den Ein-gang jetzt Und von nun an im-mer-

rit.

Lord shall pre-serve thy go-ing out and thy com-ing in from this time for-e-ver

f

* Ped. * P * P * P * Ped. * Ped. * Ped. * Ped. * Ped.

dar, Und von nun
piu Lento.

an im-mer-dar

und im-mer-dar.

rit molto.

more, from this time for-e-ver more, for-e-ver more!

f marcato. ff ff

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P * Ped.

mf p rit.

* Ped. * Ped. * Ped.

MOONLIGHT ON THE MISSISSIPPI.

REVERIE.

Lucien Becker Op. 5.

Moderato ♩ - 92.

The musical score is written for piano and consists of several systems of music. The first system begins with a piano introduction marked *f* and *p*, with a tempo of Moderato (92 bpm). The second system introduces a tempo change to *a tempo* and includes a *rit.* (ritardando) marking. The score is heavily annotated with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (*f*, *p*). Pedal markings (*Ped.*) are placed throughout the piece, often accompanied by a star symbol. The final section of the score includes first and second endings, marked with '1.' and '2.' and repeat signs. The key signature is one flat (B-flat major or D minor).

The musical score for 'The Rose Tree' is presented on a single page. It features a treble and bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff provides a harmonic accompaniment, primarily using chords. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into five measures, each with a 'Ped.' (pedal) marking below the bass staff, indicating a sustained bass line. The melody is written in a simple, accessible style, suitable for a children's song. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the melody. The score is a single system, with the melody and accompaniment clearly distinguished by the staff lines.

1 2 5 3 5 4 5 3 5 4

Lleggero.

3 2 3 4 3 4

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece. The second system contains the remaining three measures. The music is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes, with some measures marked 'Ped.' (pedal). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 5/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to a final cadence. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of eight measures. The first four measures are marked with a 'Ped.' (pedal) instruction. The fifth measure is marked with a 'cres.' (crescendo) instruction. The sixth measure is marked with a 'Ped.' instruction. The seventh measure is marked with a 'Ped.' instruction. The eighth measure is marked with a 'Ped.' instruction. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings and articulation marks.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six, with measure six being a double bar line. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a simple, folk-like tune. The bass line provides a steady accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The first system ends with a double bar line, and the second system begins with a new measure. The score is labeled with '1.' and '2.' at the beginning of the first and second systems, respectively. The title 'The Rose Tree' is written in a decorative font at the top of the page. The publisher's name, 'G. Schirmer, Inc.', is at the bottom. The copyright notice is also present.

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note triplets and sixteenth-note runs. Bass staff contains chords and single notes. Pedal points are marked below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth-note triplets and sixteenth-note runs. Bass staff contains chords and single notes. Pedal points are marked below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth-note triplets and sixteenth-note runs. Bass staff contains chords and single notes. Pedal points are marked below the bass staff. The system includes the instruction *meno mosso. con duolo.* and the dynamic marking *mf*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth-note triplets and sixteenth-note runs. Bass staff contains chords and single notes. Pedal points are marked below the bass staff. The system includes the instruction *cres.* and the dynamic marking *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth-note triplets and sixteenth-note runs. Bass staff contains chords and single notes. Pedal points are marked below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth-note triplets and sixteenth-note runs. Bass staff contains chords and single notes. Pedal points are marked below the bass staff. The system includes the instruction *cres.* and the dynamic marking *rit.*

mf

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

dolce.

p

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Repeat part *pp*,

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *

with both hands an octave higher.

Ped. *Ped.* *Ped.* *Ped.*

First system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 1, 2, 3, 4. Bass staff contains sustained chords with 'Ped.' markings. The system concludes with a repeat sign.

Second system of musical notation. Treble staff contains sixteenth-note runs with fingerings 3, 3, 3, 3, 3, 3. Bass staff contains sustained chords with 'Ped.' markings. The system concludes with a repeat sign.

Third system of musical notation. Treble staff contains sixteenth-note runs with fingerings 3, 3, 3, 3, 3, 3. Bass staff contains sustained chords with 'Ped.' markings. The system concludes with a repeat sign.

Fourth system of musical notation. Treble staff contains sixteenth-note runs with fingerings 3, 3, 3, 3, 2, 4. Bass staff contains sustained chords with 'Ped.' markings. The system concludes with a repeat sign.

Fifth system of musical notation. Treble staff contains sixteenth-note runs with fingerings 1, 2, 5, 1, 2, 5. Bass staff contains sustained chords with 'Ped.' markings. The system concludes with a repeat sign.

Sixth system of musical notation. Treble staff contains sixteenth-note runs with fingerings 1, 1, 1, 1, 1, 1. Bass staff contains sustained chords with 'Ped.' markings. The system concludes with a final chord marked 'f' and a 'Ped.' marking.

FOREST BIRDS WALTZ.

Carl Sidus Op.69.

Dolce. (Sweetly.) $\text{♩} = 80$.

The first system of the waltz consists of two staves. The treble staff features a melody with eighth and sixteenth notes, including fingerings (4, 1, 2, 5, 4, 1, 2, 3, 3, 2, 3, 4, 1, 3, 4, 3, 2, 1, 2) and a slur over the final six measures. The bass staff provides a harmonic accompaniment with chords and single notes, including fingerings (5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 2). A piano (*p*) dynamic marking is at the start, and a *Ped.* (pedal) instruction is at the end.

The second system continues the melody and accompaniment. The treble staff has fingerings (4, 1, 2, 5, 4, 1, 2, 3, 3, 4, 3, 2, 2, 4, 1, 2, 1, 2, 3). The bass staff has fingerings (5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 3). A star symbol (*) is placed below the first measure of the bass staff, and a *Ped.* instruction is at the end.

The third system continues the melody and accompaniment. The treble staff has fingerings (4, 1, 2, 5, 4, 1, 2, 3, 3, 2, 3, 4, 1, 3, 4, 3, 2, 1, 2). The bass staff has fingerings (5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 2). A *Ped.* instruction is at the end.

The fourth system concludes the waltz. The treble staff has fingerings (4, 1, 2, 5, 4, 1, 2, 3, 3, 4, 3, 2, 3, 4, 1, 2, 1, 3). The bass staff has fingerings (5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 2, 5, 1, 3). A star symbol (*) is placed below the first measure of the bass staff.

8
Brilliant.

First system of musical notation, measures 1-8. Treble and bass staves with fingerings and slurs.

8

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and slurs.

8

Third system of musical notation, measures 17-24. Treble and bass staves with fingerings and slurs. Includes *p* and *cres.* markings.

8

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings and slurs. Includes *f* and *mf* markings.

8

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings and slurs. Includes *p* marking.

8

Sixth system of musical notation, measures 41-48. Treble and bass staves with fingerings and slurs. Includes *f* marking and *Pod.* instruction.

ETUDE XVII.

(C major.)

Allegretto ♩ - 88.

The musical score for Etude XVII is written for piano and treble clef in 6/8 time. It begins with a tempo marking of Allegretto and a metronome indication of 88. The key signature is C major. The score is divided into six systems. The first system includes a 'simill.' marking. The second system includes a 'dimin.' marking. The third system includes a 'cres- - cen- - do.' marking. The fourth system includes a 'Fine.' marking. The fifth system includes a 'p' marking. The sixth system includes a 'p' marking. The score concludes with a 'Repeat from beginning to Fine.' instruction.

Repeat from beginning to Fine.

ETUDE XVIII.

Funeral March.

(C minor.)

Andante ♩ - 96.

Practice the Pedal as explained at Etude N° V.

The musical score for Etude XVIII, titled "Funeral March," is written in C minor and 3/4 time. It is marked "Andante" with a tempo of 96 beats per minute. The score is presented in six systems, each featuring a grand staff (treble and bass clef) and a separate pedal line. The music is characterized by its somber and rhythmic nature, typical of a funeral march. Key features include:

- Dynamic Markings:** The piece begins with a piano (*p*) dynamic. It progresses through various dynamics, including mezzo-forte (*mf*), forte (*f*), and sforzando (*sf*), before concluding with a *dimin.* (diminuendo) marking.
- Fingerings:** Detailed fingerings are provided for many of the notes, particularly in the right hand and the pedal line, to guide the performer.
- Pedal Technique:** A specific instruction at the top right states, "Practice the Pedal as explained at Etude N° V." Pedal markings are placed throughout the score to indicate when to engage the sustain pedal.
- Phrasing and Articulation:** The score uses various phrasing slurs and articulation marks (like accents and staccato) to shape the musical lines.

ETUDE XIX.

(A flat major)

Andante. ♩ - 126.

The musical score for Etude XIX is written for piano and treble clef. It begins with the tempo marking "Andante." and a metronome indication of 126 beats per minute. The key signature is A-flat major, indicated by two flats (B-flat and E-flat). The score is divided into six systems, each containing a piano (left) and treble (right) staff. The music features various musical notations, including triplets, slurs, and dynamic markings such as "simili.", "mf", "dimin.", "ral.", "len.", "tan.", "ao.", and "p". The piece concludes with a final cadence in the piano staff.

ETUDE XX.

(C major)

Also to be practiced thus.



Andante. 80 120.

Il basso legato.

simili.

cres.

sf

sf

cres.

sf

legato.

mf

simili.

rallentando

Repeat from beginning to Fine.

ETUDE XXI.

(G major.)

Allegretto. ♩ - 104 ♩ - 152.

The first system of musical notation for Etude XXI. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The tempo is marked 'Allegretto' with a note value of 104 to 152. The system begins with a piano (p) dynamic. The melody in the treble clef features eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The bass clef accompaniment consists of a steady eighth-note pattern, also with fingerings. The word 'simili.' is written above the treble staff and below the bass staff.

The second system of musical notation for Etude XXI. It continues the piece with the same grand staff and key signature. The melody and accompaniment patterns are consistent with the first system, maintaining the eighth-note accompaniment and the more complex treble line. Fingerings are clearly marked throughout.

The third system of musical notation for Etude XXI. This system introduces a vocal line in the treble clef, with lyrics 'cres- cen- do.' written below it. The piano accompaniment continues in the bass clef. The dynamics shift from piano (p) to piano-forte (p^f). The tempo marking 'rallent.' (rallentando) appears above the treble staff. The system concludes with a fermata over the final notes.

The fourth system of musical notation for Etude XXI. It returns to a purely instrumental grand staff. The tempo is marked 'a tempo.' above the treble staff. The melody and accompaniment continue with the established patterns, including various fingerings and articulation marks.

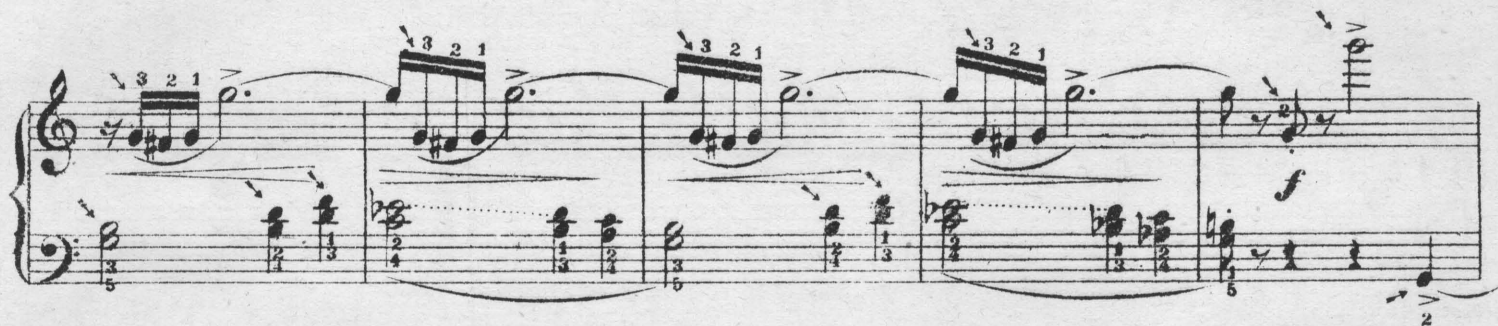
The fifth and final system of musical notation for Etude XXI. It begins with a mezzo-forte (mf) dynamic and the marking 'sostenuto.' (sostenuto). The piece concludes with a double bar line. The notation includes various musical symbols such as slurs, ties, and fingerings.

ETUDE XXII.

(C major.)

Allegro moderato. ♩ - 96. ♩ - 132.

The musical score for Etude XXII is presented in six systems, each containing a treble and bass staff. The tempo is marked 'Allegro moderato' with a range of 96 to 132 beats per minute. The key signature is C major. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece is written for piano, with the left hand often playing a steady eighth-note accompaniment while the right hand plays more complex rhythmic figures.



ETUDE XXIII.

(A minor)

Allegro moderato. ♩ - 96 ♩ - 132.

The musical score is written for piano and voice. It consists of seven systems of staves. The piano part is written in A minor, 4/4 time, with a tempo of Allegro moderato. The tempo markings are 96 and 132. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *p* (piano) and *f* (forte). The vocal part includes lyrics: "eres - cen - do." and "dimin.".

System 1: Piano part starts with a *p* marking. The vocal part has a melody with eighth notes.

System 2: Piano part continues with a *p* marking. The vocal part has a melody with eighth notes.

System 3: Piano part continues with a *p* marking. The vocal part has a melody with eighth notes.

System 4: Piano part continues with a *p* marking. The vocal part has a melody with eighth notes.

System 5: Piano part continues with a *p* marking. The vocal part has a melody with eighth notes.

System 6: Piano part continues with a *p* marking. The vocal part has a melody with eighth notes.

System 7: Piano part continues with a *p* marking. The vocal part has a melody with eighth notes.

Handwritten musical score system 1. Treble and bass staves. Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a sustained chord. Dynamics: *cres.*, *cen*, *do.*, *dimin.*, *p*. Fingerings: 1, 2, 3, 4, 5.

Handwritten musical score system 2. Treble and bass staves. Treble staff contains a melodic line with triplets. Bass staff contains a sustained chord. Dynamics: *dimin.*. Fingerings: 1, 2, 3, 4, 5.

Handwritten musical score system 3. Treble and bass staves. Treble staff contains a melodic line with triplets. Bass staff contains a sustained chord. Dynamics: *cres.*. Fingerings: 1, 2, 3, 4, 5.

Handwritten musical score system 4. Treble and bass staves. Treble staff contains a melodic line with triplets. Bass staff contains a sustained chord. Dynamics: *dimin.*, *smorz.*, *pp*. Fingerings: 1, 2, 3, 4, 5.

Handwritten musical score system 5. Treble and bass staves. Treble staff contains a melodic line with triplets. Bass staff contains a sustained chord. Dynamics: *pp*. Fingerings: 1, 2, 3, 4, 5.

Handwritten musical score system 6. Treble and bass staves. Treble staff contains a melodic line with triplets. Bass staff contains a sustained chord. Dynamics: *pp*. Fingerings: 1, 2, 3, 4, 5.

Handwritten musical score system 7. Treble and bass staves. Treble staff contains a melodic line with triplets. Bass staff contains a sustained chord. Dynamics: *pp*, *f*, *roll.*, *pp*. Fingerings: 1, 2, 3, 4, 5.
P * Ad. * Ad.

ETUDE XXIV.

(A major)

Allégretto quasi andante ♩ - 88 ♩ - 112.

The musical score for Etude XXIV is presented in five systems, each consisting of a piano (left) and treble (right) staff. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allégretto quasi andante' with a range of 88 to 112 beats per minute. The score includes various musical notations such as notes, rests, and fingerings (1-5). The first system begins with a piano (p) dynamic marking. The second system includes a fermata over the final measure. The third system features a large slur over the first measure of the treble staff. The fourth system continues the melodic and harmonic development. The fifth system concludes with a 'Fine.' marking and a final cadence. The piano part provides a steady harmonic accompaniment, often using chords and single notes, while the treble part features more complex melodic lines with frequent use of slurs and fingerings.

First system of musical notation, piano introduction. Treble and bass staves with complex fingerings and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, vocal entry. Treble staff with vocal line and piano accompaniment. The lyrics "cres - cen - do." are written below the vocal line. Fingerings and slurs are present.

Third system of musical notation, piano accompaniment. Treble and bass staves with complex fingerings and slurs. The key signature has two sharps.

Fourth system of musical notation, piano accompaniment. Treble and bass staves with complex fingerings and slurs. The key signature has two sharps.

Fifth system of musical notation, piano accompaniment. Treble and bass staves with complex fingerings and slurs. The key signature has two sharps.

Sixth system of musical notation, vocal conclusion. Treble staff with vocal line and piano accompaniment. The lyrics "di - mi - nu - en - do .e rallent. - - - a tempo." are written below the vocal line. The system ends with a repeat sign and the instruction "Repeat from beginning to Ffine."

ETUDE XXV.

(E minor.)

Allegretto ♩ - 138.

simili. *p* *cres.* *cen - do.*

crescendo. *dim.* **Fine.**

simili. *p* *cres.* *cen - do.*

simili. *f* *dimin.* *e ral - len - tan - do. molto. estimo.*

Repeat from beginning to Fine.

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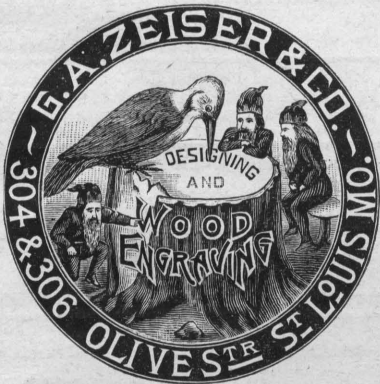
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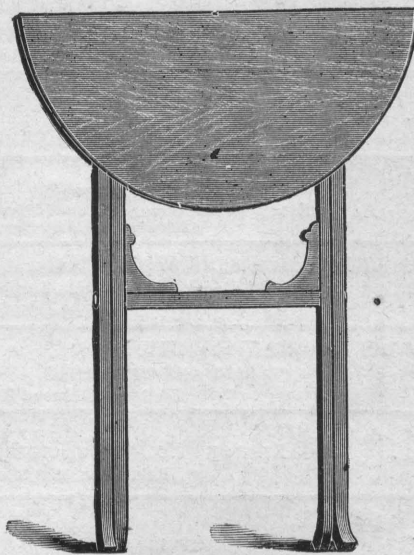


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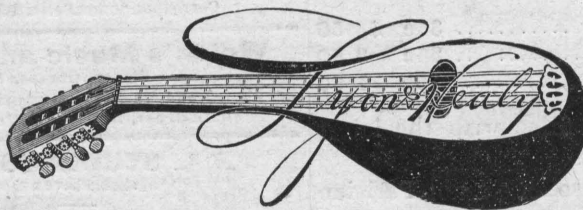
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